



Report



Iran Heritage Foundation
2017 in Review



Iran Heritage Foundation

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Iran Heritage Foundation is the leading supporter of Iranian heritage and culture in the UK. With a mandate to promote and preserve the language, history and culture of Iran and the Persians, IHF engages with academic, institutional and cultural communities in Britain and abroad.

The organisation partners with museums, universities, and artistic and scholarly institutions through the appointment of curators, the provision of grants, fellowships, and scholarships, and the organisation of exhibitions and lectures, and convening of conferences. IHF supports publications on subjects relating to Iran, funds the teaching of the Persian language and history at primary and university levels, and holds a wide range of public, community and social events. The scope of IHF's remit covers Ancient Persia, medieval, modern and contemporary Iran.

Established in 1995, Iran Heritage Foundation is an independent, non-political, UK Registered Charity.

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MANAGEMENT AND ORGANISATION

Management and organisation

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 Neda Toofanian

The CEO was supported by

Nahid Assemi
 Astrid Johansen
 Massoumeh Parker
 John Watson *IT*
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Management and Organisation

IHF's mission, vision, budgets and programme scope are set and approved by the Board of Trustees, which met five times in 2017. A number of specialist committees support IHF, including the Academic Grants Committee, the Contemporary Arts Grants Committee and the Norouz Committee which organises IHF's annual fundraising dinner in London on the occasion of the Iranian New Year.

Sources of Funding

Important sources of funding for IHF include contributions from the Board of Trustees, the annual Norouz fundraising gala and contributions from individual donors and corporate and institutional sponsors.

How You Can Help

Every donation, large or small, helps to make a real difference in achieving the Foundation's objectives. We welcome your support, and urge you to become a Friend of IHF.

Additional information including how to become a Friend and updated news on IHF programmes and events may be found at www.iranheritage.org and at www.facebook.com/iran.heritage foundation. All those subscribed to the IHF mailing list will receive regular newsflashes and other information.



In the course of 2017, fifteen different events were organised by IHF and a further seven events were supported by IHF. Grants were given to eight different projects in addition to supported events, and we supported posts and fellowships in three museums and universities.

These events, projects and posts are all fully described in the report below, but it is worth pointing out that once again we have to try to strike a balance between academic and popular on one hand, and ancient, medieval and contemporary on the other. This year we managed to support two projects in Tehran, the exhibition 'Parviz Tanavoli and the Lions of Iran' and a project about Iranian musical instruments. In both cases the funding was locally sourced. Amongst the other events it is undoubtedly invidious to highlight a few of them, but I cannot resist drawing attention to two of them, the Tappeh Sialk and sports conferences. We were very pleased that four colleagues from Iran were able to join us for the Tappeh Sialk conference, including the Director and Deputy Director of the National Museum of Iran. This important initiative, developed in association with Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), aims to collect together and synthesise what is known about Tappeh Sialk and make recommendations for protecting the site and undertaking further research, both there and in neighbouring Kashan. Highlights of the sports conference were the appearance there of Iranian sporting icon Mansour Bahrami, and the two *zurkhaneh* performances.

With regard to institutional partnerships, there are two important matters to report. Firstly, the tenth anniversary of the Institute of Iranian Studies at the University of St Andrews on 6th June was celebrated by a day of presentations on different aspects of Iranian studies and a dinner hosted by Professor Sally Mapstone, Principal and Vice-Chancellor. It is remarkable that all this has come about both through the energy and vision of Professor Ali Ansari and the support of IHF, which recognised at an early stage the strategic value of supporting an Iranian centre at St Andrews. Secondly, although in 2017 we did not have the resources to support an IHF fellow at LMEI in SOAS, drawing on experience gained during his 2016 IHF fellowship, Dr Hamid Pouran edited a seminal issue of *The Middle East in London* (vol 13, no 2, Feb-March 2017) that was exclusively devoted to environmental challenges in the Middle East.

During the year I attended and spoke at a number of events in my capacity as CEO of IHF. Connected with safeguarding cultural heritage in the Middle East were a UNESCO conference in Paris in February and the Positive Peace conference in Oxford in May. A conference in Cyprus about underwater archaeology made me (and others) realise what potential there is for underwater archaeology in the Persian Gulf and in the Caspian Sea and how very neglected that subject is. At a conference in Beirut in October I spoke about the newly discovered Persian columned hall at Sidon, built at a time (4th century BCE) when Lebanon was part of the Achaemenid empire. Lastly, I was privileged to be invited to the Young Archaeologists Conference in Tehran University (29th-31st October) and was struck by the huge amount of talent there is amongst the young generation in Iran. The papers were mostly of a very high standard and testified to the extraordinary amount of archaeological research that is being conducted in Iran. It is unfortunate that much of this important material will be published in due course only in Persian and will therefore be inaccessible to most western scholars but IHF can play a valuable role here by arranging the translation into English and publication of some of the more important works. For the record, on 17th May my wife Dr Vesta Sarkhosh and I were awarded jointly by the Royal Society for Asian Affairs the Percy Sykes Medal "in recognition of their outstanding contribution to the improvement of cultural relations between Great Britain and the Islamic Republic of Iran".

There have been a few governance changes and developments during the year. Kimya Kamshad, Saman Ahsani and Roshanak Dwyer have stepped down as trustees, and Massoud Hoomani has been appointed as a trustee. After an illustrious stint as Chair almost since the inception of IHF, Vahid Alaghband stepped down as Chair and was replaced by Ali Rashidian, with Alireza Rastegar acting as Co-Chair. We look forward to the IHF continuing to go from strength to strength under their leadership. The new Advisory Board, under the chairmanship of Ali Sarikhani, had its first formal meeting and it is already clear that it will make a valuable contribution to the wellbeing of the Foundation. As usual, the IHF has been greatly dependent on voluntary help, particularly from the Norouz Committee, ably chaired by Elahe Kashanchi in 2017, and from the Honorary Treasurer, Bardia Panahy. We are greatly indebted to all of them.

At the time of writing there are a number of exciting initiatives planned for 2018. Foremost amongst these is a partnership arrangement with the Louvre Museum in Paris. We are sponsoring the exhibition that they are sending to Iran entitled 'Trésors des Collections Nationales Françaises' and it will be shown at the National Museum in Tehran 5th March - 8th June. We hope this will be the start of a long-standing partnership arrangement with the Louvre. Congratulations are due to Alireza Rastegar for arranging this. Then, in June we are sponsoring training in cultural heritage management for five colleagues from Iran. The training will be delivered by the Oxford-based group 'Endangered Archaeology in the Middle East and North Africa' (EAMENA). This training will be immediately followed by a two-day meeting in London on 2nd-3rd July at which the trainees will have an opportunity to say what they have learnt during the course and to describe their projects. Most of this meeting, however, will be devoted to Tappeh Sialk. This will be a follow-up conference to the very successful conference convened in Asia House on 31st March 2017 when experts from around the world gathered to discuss and appraise Sialk. Last but not least, we are aiming to develop a major project about Persian music.

Meanwhile, plans for organising and sponsoring a major exhibition on Iran are going ahead well although it is too early as yet to make an announcement. The intention is that this exhibition should rival and even surpass the exhibition on Persian art held at the Royal Academy in 1931. In preparation for this show, IHF staff and trustees paid two visits to the groundbreaking exhibition in Bonn on Ancient Iran, consisting entirely of objects sent from Iran. Through attendance at IHF's own events and at other events organised by various bodies, it is evident what a strong interest there is in cultural heritage amongst the Iranian community. This was obvious for example at a one-day event organised by the British Iranian Community Development Organisation (BICDO) at SOAS on 10th December. The purpose of this event was to bring together all organisations in London that are somehow involved in Iranian community affairs, and during the day I made a presentation about IHF. It would be gratifying if all those people who wished to show their support for protecting and promoting Iranian cultural heritage could become members of IHF.

Dr John Curtis, OBE, FBA
Chief Executive Officer

*The IHF core staff.
From left:
Bardia Panahy,
Astrid Johansen,
John Watson,
Massoumeh Parker,
John Curtis,
Nahid Assemi*



IHF FUNDS

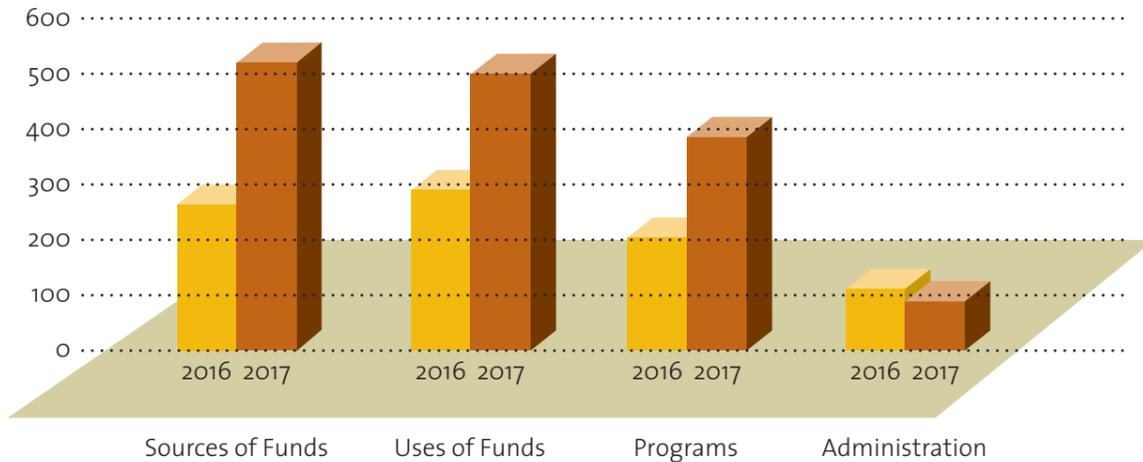
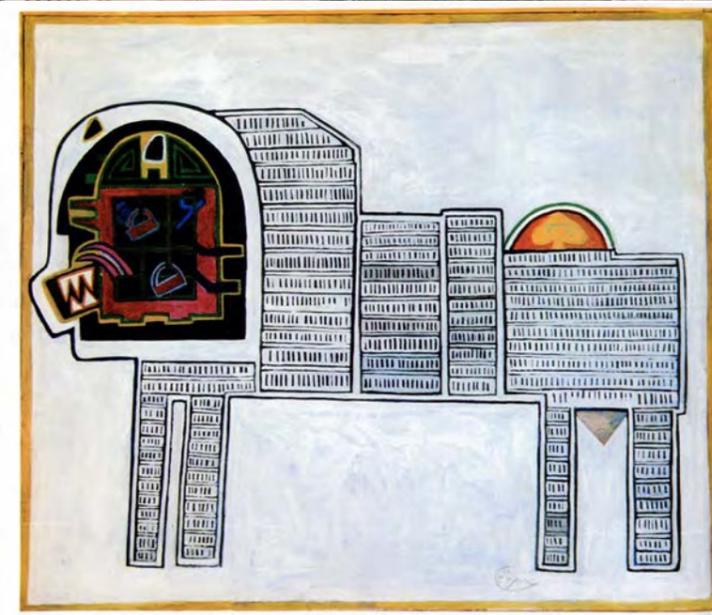
IHF funds were raised primarily from Trustee Board pledges, Advisory Board contributions, the Norouz Annual Gala profits, individuals, and companies interested in supporting the culture and heritage of Iran.

The funds were used for the Foundation's activities, including conferences, exhibitions, sponsorships, academic and contemporary grants, monthly events as well as administrative expenses, keeping in line with the core objectives of the foundation.

No financial support was received from government organisations within or outside the United Kingdom.

In 2017 total Sources of Funds were £553,000 and total Uses of Funds were £538,000.

Bardia Panahy
Chief Financial Officer



TAPPEH SIALK: THE GLORY OF ANCIENT KASHAN

31st March 2017 - Asia House

Tappeh Sialk, on the outskirts of modern Kashan, is arguably the most important archaeological site in Iran before the Achaemenid period, with occupation dating back over 8000 years to 6000 BCE. Excavations here by Roman Ghirshman in 1933-1937, Sadegh Malek Shahmirzadi in 1999-2004, and Hassan Fazeli Nashli in 2008-9, have provided crucial evidence for prehistoric settlement in Iran and for the arrival on the Iranian plateau of Iranian-speaking tribes in about 1200 BC. There are displays of finds from Sialk in the Louvre Museum in Paris and in the National Museum of Iran in Tehran. Objects from Sialk include prehistoric pottery from the 4th millennium BCE painted with images of wild animals, clay tablets with early pictographic writing, evidence of a civilisation that extended from Iraq to Afghanistan in c. 3000 BCE, and from the Iron Age (9th-7th century BCE) beautifully

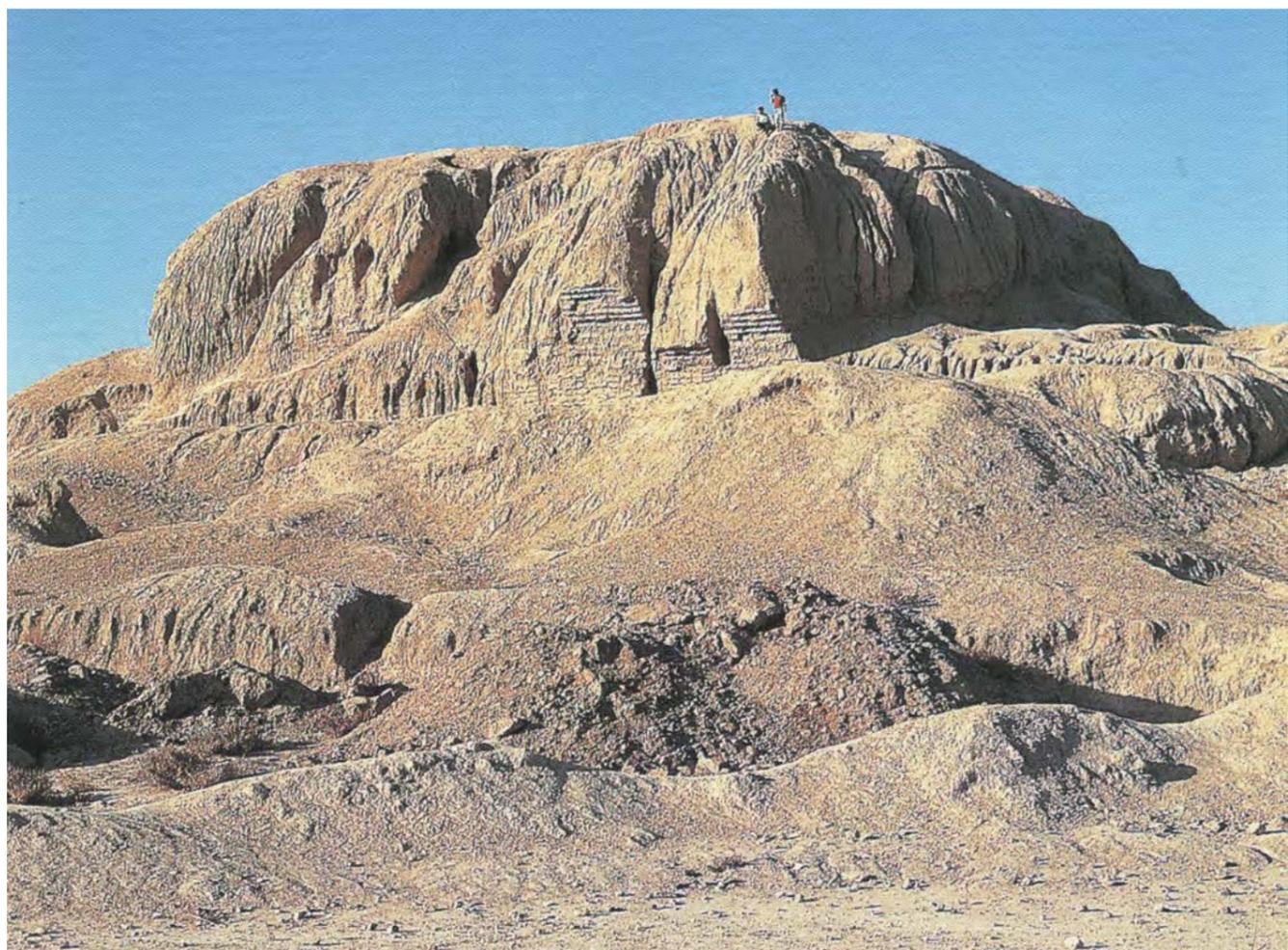
painted pottery jars, board games and horse harness. Occupation at Tappeh Sialk ends in the 5th century BCE, and it is highly likely that the population then moved to nearby Kashan. The origins of the city of Kashan are known to go back to the beginning of the Islamic period, but it is very likely that occupation levels dating from the pre-Islamic Achaemenid, Parthian and Sasanian periods (5th century BCE – 7th century AD) are beneath the modern city of Kashan. These early levels at Kashan have not yet been properly investigated, but their existence is suspected through some clandestine operations. Kashan itself as is well known is a very attractive city arranged around an oasis on the edge of the Dasht-e Kavir, otherwise known as the Great Salt Desert. It is this strategic location, on the edge of the desert that accounts for the importance not only of Kashan but also of earlier settlements such as Tappeh Sialk.

There are a number of excavation reports about Tappeh Sialk, and Sialk is mentioned in all textbooks about Ancient Iran. In spite of all this, however, Sialk remains an under-appreciated resource. It is a site that is crucial to our understanding of the cultural heritage of Ancient Iran and the wider Middle East, and it deserves to be much better-known than it is. In addition, although it is on the Iranian tentative list (no.6) for nomination as a World Heritage Site, it has not yet been listed as a World Heritage site, which it richly deserves to be.

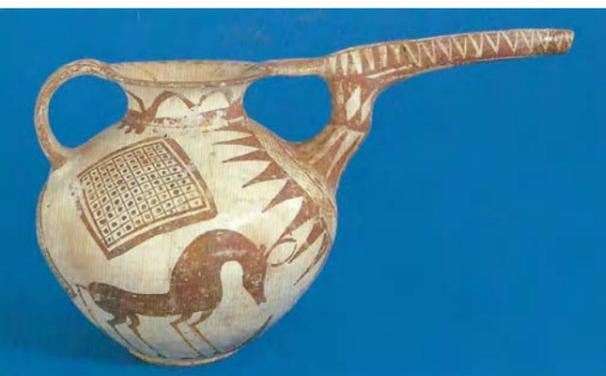
The purpose of the conference, then, was (i) to underline the archaeological importance of Tappeh Sialk so that it occupies its rightful place as one of the most important sites in the Middle East; (ii) to emphasise the significance of Tappeh Sialk, as an Iranian, a regional and a global resource; and (iii) to recognise that Tappeh Sialk has the potential to provide unsurpassed information about practically all periods of Iranian prehistory, not just information about ceramic sequences and material culture but information about subjects as diverse as palaeobotany, palaeozoology, palaeoanatomy, diet, climate change and ancient metallurgy.

The conference was attended by scholars from Iran, France, the USA and the UK, and the following presented papers about Tappeh Sialk: - Dr Jebrael Nokandeh (Director of the National Museum of Iran), Dr Fereidoun Biglari (Deputy Director of the National Museum of

Iran), Professor Hassan Fazeli Nashli (University of Tehran), Dr Nima Nezafati (Islamic Azad University, Tehran), Dr Michael Danti (American Schools of Oriental Research, Boston), Dr Margareta Tengberg, Dr Céline Bon and Morteza Djamali (National Museum of Natural History, Paris), Dr Marjan Mashkour (CNRS, Paris), Professor Robin Coningham and Ms Armineh Marghussian (University of Durham), and Dr John Curtis (IHF). Neither Mr Hossein Mahlouji (Kashan Cultural Heritage Foundation) nor Dr Mohsen Javeri (University of Kashan) was able to be present in person but their papers were read by Dr Vesta Sarkhosh Curtis (British Museum) and Dr Fazeli respectively. Also present at the conference were HE Hamid Baiedinejad, the Iranian Ambassador to London, and Mr Alireza Rastegar, Trustee of the Iran Heritage Foundation.



Tappeh Sialk



Painted pottery jug from Tappeh Sialk in the British Museum

Tappeh Sialk

TAPPEH SIALK: THE GLORY OF ANCIENT KASHAN (CONTINUED)

At the end of the conference, the participants approved a series of recommendations as follows:-

1. A follow-up seminar should be organised in 2018. All the participants in the first seminar should return in 2018 with revised papers ready for publication, and it would also be an opportunity for scholars who were unable to attend in 2017 to come and present papers.
2. The papers delivered at the second conference should be gathered together and published in a sumptuous volume that would serve to emphasise the archaeological and cultural importance of Tappeh Sialk.
3. An online database gathering together all objects from Tappeh Sialk in museums around the world should be created in Iran.
4. An archaeological research centre should be established in Kashan.
5. A new site museum should be built at Tappeh Sialk.
6. Further archaeological research at Tappeh Sialk should be encouraged and supported.
7. There should be archaeological research at Kashan to elucidate the early periods of settlement.
8. Every effort should be made to ensure the early nomination of Tappeh Sialk and Bagh-e Fin as World Heritage sites.
9. An international steering group should be assembled under the auspices of ICHTTO to advise on archaeology at Tappeh Sialk and Kashan, to make recommendations for safeguarding and protecting Tappeh Sialk, and to offer suggestions as to how it can be better promoted and celebrated in the future.
10. There should be a focus on informing the local population, through school and adult education programmes, about the importance of Tappeh Sialk and Kashan.

Following the conference, a report was circulated in Persian.



Participants in the Tappeh Sialk conference. From left: Vesta Sarkhosh Curtis, Hossein Entezar, Nima Nezafati, Robin Coningham, John Curtis, Armineh Marghussian, Alireza Rastegar, Hassan Fazeli, Michael Danti, Iradj Bagherzadeh, Astrid Johansen, Jebrael Nokandeh, Massoumeh Parker, Fereidoun Biglari

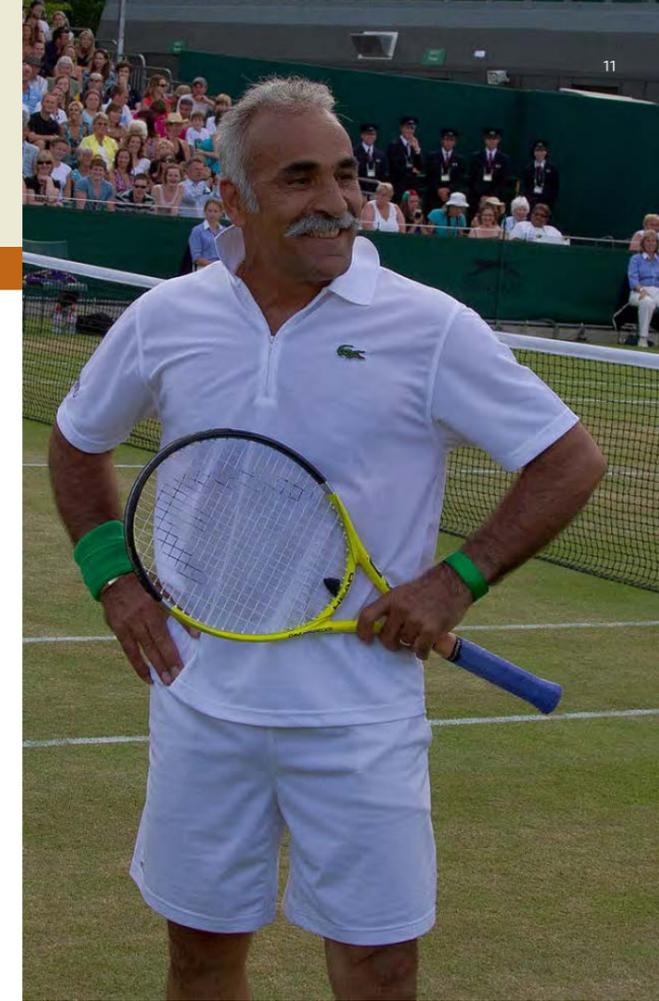
IRANIAN SPORTS SYMPOSIUM

25th June 2017 - Royal College of Physicians

On 25th June Siamack Bagheri organised on behalf of the Iran Heritage Foundation a symposium on Iranian sport at the Royal College of Physicians in its beautiful location on the outer circle of Regent's Park, London. The event was attended by well over 100 people including some famous Iranian sports personalities and a number of well-known media figures.

In his opening comments John Curtis, the CEO of IHF, remarked that although the subject of sport was a departure for the Iran Heritage Foundation, in fact sport is as much a part of a country's cultural heritage as anything else. In the case of Iran, sports such as archery and horse riding could be traced back as far as the Achaemenid period (5th century BC), and the popularity of polo in medieval Iran was well-known.

The day was really divided into three parts with lectures on the history of sport in Iran, discussions with well-known sports personalities, and demonstrations of *zurkhaneh*. In the first category, Dr Vesta Sarkhosh Curtis (British Museum) talked about sport in Ancient Iran, Professor Houchang Chehabi (Boston University) and Professor Charles Melville (Cambridge University) talked about the history of polo, Houchang Chehabi described the origins and development of the *zurkhaneh*, and there was a panel discussion on polo through the ages involving Ali Abidi (former professional polo player) Amir Farmanfama (amateur polo player) and Professors Chehabi and Melville.



Mansour Bahrami

Mohammad Reza Hamidi (sports journalist, Kayhan Newspaper) then chaired a discussion involving Mahyar Monshipour (boxer), Hamid Sourian (wrestler), Mansour Bahrami (tennis player) and Litta Sohi (dressage champion). The appearance at the event of the well-known and charismatic tennis champion Mansour Bahrami was particularly appreciated by the audience. Next, Pooria Jafereh (BBC Persian) talked with Mehdi Mahdavia (footballer) and Mariam Motamed (one of the symposium organisers) talked via Skype with the triathlete Shirin Gerami.

During the day there were two demonstrations of *zurkhaneh*, the traditional Iranian exercise routine involving heavy wooden clubs and shields and iron chains. The performances were given by a *zurkhaneh* group based in Kilburn, North London.

The conference was supported by the Azima Foundation, Mr & Mrs Siamack Bagheri, Mr & Mrs Michel Danechi, Mr Amir Farman-Farma, Mr Ardavan Farmanfarman, Mrs Mahnaz Kamel, the Flora Family Foundation, Mr Javad Marandi, Mr Farhad Moshiri, Mr Mansour Namaki, Mr Fred Pezeshkan & Mr Alireza Rastegar



Zurkhaneh performance at the Sports Symposium

URBAN PLANNING AND CIVIC DESIGN IN MODERN IRAN

18th November 2017 - Asia House

This conference was organised by Dr Dariush Borbor in conjunction with IHF and was held at Asia House on Saturday 18th November 2017. It was conceived as a follow-up to the conference on 'Iranian Architects and Architecture from Traditional to Postmodern' that had been held at Asia House on 12 November 2016. The present conference was held in the Library at Asia House, and was attended by just under 50 people. This one day conference was comprised of three main sessions and one panel discussion focusing on different aspects of urban planning in Iranian cities with the main focus being on Tehran. The conference had papers presented by Dr John Curtis (Iran Heritage Foundation) on 'Urban Planning in Ancient and Medieval Iran', Dr Dariush Borbor (Research Institute and Library of Iranian Studies, RILIS) on 'Problems and Prospects of Urban Planning and Civic Design in Modern Iran', Dr Simin Davoudi (Newcastle University) on 'Urban Planning and Visionary Idealism', Dr Dariush Borbor (RILIS) and Dr Ahmad Saeidnia (University of Tehran) on 'Problems and Prospects of Master Plans in Iran', Dr Ali Madanipour (Newcastle University) on 'Shaping the Tehran Metropolis: 150 Years of City Planning', Dr Farnaz

Arefian (University College London) on 'Post-Disaster Urban Planning and Management: Limitations and Opportunities', Dr Samar Saremi (University of Montreal) on 'Mashad City Centre, Oscillation Between Planned and Unplanned', and Dr Bernard Hourcade (Centre National de la Recherche Scientifique) on 'From Bazaar to Shahestān Pahlavi: Tehran, a City Without Centre'.

During the first session, Dr John Curtis spoke about the history of urban planning and civic design in Iran citing Susa, Chogha Mish, Tappeh Sialk, Shahr-e Sokhteh, Chogha Zanbil as a few examples with the latter most likely being the first large scale city planning in Iran. The evidences of streets, side alleys, pavements, water wells, irrigation drains and sewer systems in the cited examples all show signs of urban planning, the tradition being continued until the Islamic period.

Dr Simin Davoudi continued the session by emphasising the importance of democratic processes and popular influence and on creating and building cities and their infrastructures, and how ignoring these crucial social aspects could have terrible consequences. During the second session, Dr Dariush Borbor



Dr Borbor's proposed masterplan for Mashhad

in the absence of Dr Ahmad Saeidnia, gave a brief history of Iranian urban planning in the 20th century and divided the period into three categories: early 20th century-1966; 1966-1978; and 1979-present. He went on to discuss the problems associated with the ever changing planning regulations and policies, master plans for cities and the implementation or lack of implementation of such plans. Dr Ali Madanipour continued the session by talking extensively about Tehran, and its urban history, and identified direct political interventions, planning regulations and the

customary haggling as the three main reasons for constant changes in this capital city.

Dr Farnaz Arefian spoke about disasters and their consequences and how unfortunately in Iran, focus is on post-disaster management rather than disaster-prevention management. She strongly believes that people affected by disasters should be assisted to rebuild their cities rather than having cities rebuilt for them. Dr Bernard Hourcade went on to describe Tehran and its complexities as a city at length. He commented on the old north and south divide in the capital and how at present this continuously moving city no longer has the old visible divide but instead has many smaller divisions created by the newly established middle classes. The conference concluded with a panel discussion chaired by Dr Borbor in which all participants, plus Omid Kamvari (Kamvari Architects), and guests took part. The conference was very well received, and afterwards IHF received a number of complimentary tributes. One of the senior attendees remarked that it was one of the best conferences he had attended and that there was material here for a PhD thesis.

Buildings laid out on the terrace at Persepolis

Speakers at the Urban Planning conference.

From left: Farnaz Arefian, Omid Kamvari, Bernard Hourcade, Simin Davoudi, Dariush Borbor, Samar Saremi, Ali Madanipour



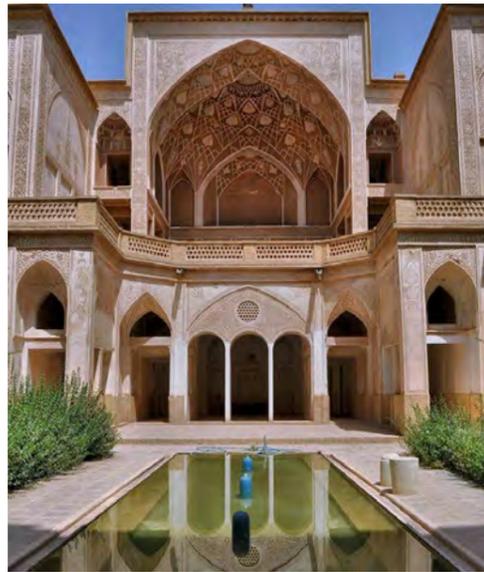
THE BEAUTY OF IRANIAN ARCHITECTURE: THE RESTORATION OF HISTORIC HOUSES IN KASHAN

**Lecture by Seyyed Akbar Helli - Asia House
25th January 2017**

The first event of 2017 was about discovering the beauty of Iranian architecture through a study of historic and traditional houses in Kashan. The CEO, John Curtis and former chairman of IHF, Vahid Alaghband, gave opening speeches and introduced HE Hamid Baeidinejad, the Iranian Ambassador to the UK, who spoke of the beauty of Kashan and his personal love for and interest in the city.

The lecture was delivered by Seyyed Akbar Helli, a master builder who has restored most of Kashan's historic houses. He travelled from Kashan to London especially to give the lecture, and he spoke eloquently in Persian translated by Kiu Samii, an Iranian architect based in London. He spoke of his experiences in restoring historic houses and his love for them, particularly those in Kashan. He also spoke about the importance of teaching the younger generation to look after their heritage, and stressed the importance of training apprentices. He highlighted the importance of universities and museums in facilitating this and it was noted that Mr Helli

had founded Kashan's Anthropological Museum. The final part of the lecture was about how to sustainably renovate and fit out historic houses. This popular lecture was followed by a reception where guests had an opportunity to discuss further with Mr Helli.



Restored historic house in Kashan

ART OF ALTRUISM: KOOROSH SHISHEGARAN

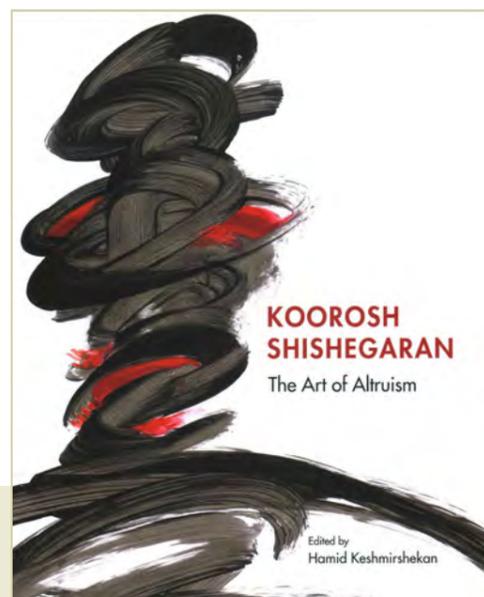
**Book launch and talk by Dr Hamid Keshmirshakan - Asia House
26th April 2017**

At this book launch, Dr Hamid Keshmirshakan (Research Associate at LMEI, SOAS, and Senior Lecturer at the Iranian Academy of Arts) presented his latest book on the art of the famous Iranian painter and graphic designer, Koorosh Shishegaran. He gave a brief presentation about his book which was then followed by a short film on Shishegaran's life and work.

The 312 page book includes images of Koorosh Shishegaran's illustrations and artworks and articles by the editor himself as well as Hamid Dabashi, professor of Iranian Studies and Comparative Literature (Columbia University, NY), Alireza Sami Azar, the former director of the Tehran Museum of Contemporary Art, David Galloway, American journalist and curator, and Abbas Daneshvari (University of California) where they all in turn describe the importance of Shishegaran's work in both the Iranian and global

art scene, the different artistic phases of his life and his methods of reaching out to the public.

The lecture was followed by a reception where guests were able to purchase books and talk more with Dr Keshmirshakan.



RECIPE FOR A POEM

**Private view and curator's talk -
Sophia Contemporary Gallery
1st February 2017
Friends & Patrons only**

The Friends and Patrons of IHF were invited, together with some members of Asia House, to a private view of Azadeh Razaghdoost's exhibition *Recipe for a Poem*. Lili Jassemi, one of the curators and co-founders of Sophia Contemporary Gallery, delivered a brief talk in which she gave an

overview of the artist and highlighted some of her works on display. Razaghdoost is one of the leading figures amongst Iranian female artists, and much of her work is inspired by the poems of Charles Baudelaire and William Blake, reflected in the titles of her pieces such as the *Sick Rose* series or *Les Fleurs du Mal*.

Organised in conjunction with Sophia Contemporary Gallery and Asia House



Untitled from
The Sick Rose Series by
Azadeh Razaghdoost

THE UNITY OF TIME AND PLACE

**Private view and curator's talk -
Narrative Projects Gallery
1st March 2017
Friends & Patrons only**

Some of the Friends of IHF met at the IHF offices for a brief drinks reception before heading down the road to the Narrative Projects Gallery where curator and founder, Daria Kirsanova, presented *The Unity of Time and Place*, giving some insight into artist Mahmoud Bakhshi's motivation behind the show. The exhibition was an

immersive installation centred on the infamous Cinema Rex fire in Abadan, in southern Iran. The cinema was set ablaze on 19th August 1978, killing over 400 people, and contributed to the start of the revolution of 1979. *The Unity of Time and Place* also referred to the coup d'état, which happened on the same day as the fire on 19th August, 25 years earlier, in 1953. Both events had a crucial impact on the history and transformation of not only Iran but the entire region, drawing parallels on both their date of occurrence and location.



The Unity of Time and Space by Mahmoud Bakhshi, 2017

A damaged sculpture (head removed) on the south facade of the Palace of Darius at Persepolis



**Lecture by Dr Lindsay Allen - Asia House
3rd May 2017**

The Persepolis Diaspora Project was born in 2012 when the Iran Heritage Foundation supported a foundational phase of research into the historical

dispersal of Achaemenid sculptural fragments in European collections. Since 2013, the Soudavar Memorial Foundation has supported an expanded programme of research visits, which have taken Lindsay Allen to nearly fifty museums worldwide, all in search of stones taken from the former Achaemenid capital of Persepolis, since 1705.

In May, the IHF hosted an update on the Persepolis Diaspora project, which had culminated that spring in visits to fragments residing in Mumbai and Tokyo. These trips traced over one hundred and fifty fragments housed in fifty museums. Woven together, the stories of each object give a picture of the global heritage site dispersed according to international, geopolitical currents and connections. The majority of pieces of Persepolis in museums today, apart from the excavated collections of Tehran and Chicago, were looted directly by foreign visitors in the nineteenth century, or stolen for sale on the international market immediately before the beginning of formal excavations in 1931. The modern erosion of Persepolis is not a case study of heritage assailed by war, but rather by the social, technological and market forces of the nineteenth and twentieth centuries.

Organised in collaboration with the Soudavar Memorial Foundation

PORTENTS, PRESAGES AND PREDICTIONS: ART AND DIVINATION IN PRE-MODERN IRAN

**Lecture by Dr Francesca Leoni - Asia House
14th June 2017**

Building on the exhibition 'Power and Protection: Islamic Art and the Supernatural', which Dr Leoni curated at the Ashmolean Museum, Oxford, in this lecture she used a selection of fine objects and works of art to comment on the cultural significance of prophecy, focusing particularly on astrology, which was one of the most widespread forms of divinatory practices.

Dr Leoni highlighted some of the everyday superstitious practices which are an 'inherent part of every cultural experience', which even today we sometimes partake in, such as checking horoscopes, performing gestures to ward off evil, or wearing jewellery with religious verses for protection. She also pointed out how divination and magic have traditionally been seen as the opposite to religion, but that they are in fact closely linked.

Referring to the Seljuq period work *Chahar Maqala*, by Nizami 'Aruzi, she emphasised the importance of astrology in medieval Iran, where the most important officials of the king were the secretary, the poet, the astrologer, and physician, "for the maintenance of the administration is by the secretary, the perpetuation of the immortal renown by the poet, the ordering of the affairs by the astrologer, and the health of the body by the physician."



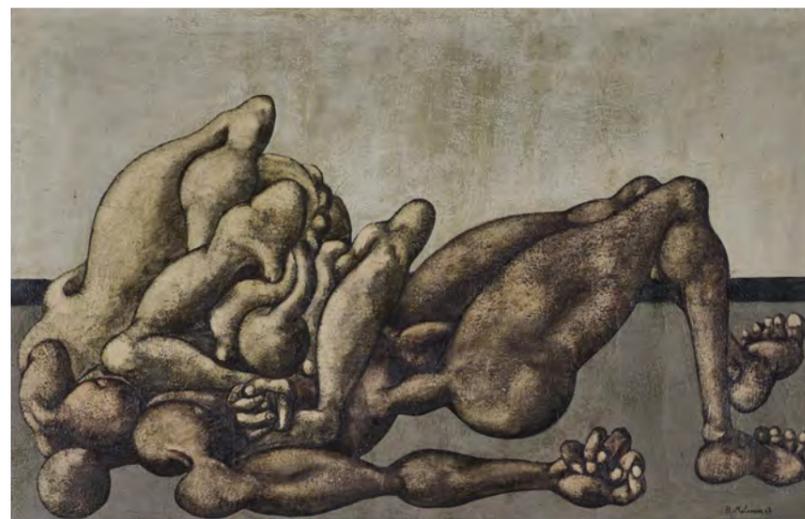
Inscribed brass amulet (Qajar Dynasty) in the British Museum

BAHMAN MOHASSES: HIS LIFE, HIS OEUVRE, HIS MASTERPIECE

**Auction preview and talk by Morad Montazami -
Sotheby's
22nd April 2017
Friends & Patrons only**

The Friends and Patrons of IHF were invited to an auction preview at Sothebys which included a piece by acclaimed Iranian artist Bahman Mohasses, *Requiem Omnibus (Death of Martin Luther King)*. The day included a film screening of *Fifi Howls from Happiness* by Mitra Farahani, followed by a panel discussion about Mohasses between Morad Montazami (Iran Heritage Foundation Adjunct Research Curator for the Middle East at Tate Modern), Roxane Zand (Sotheby's, Deputy Chair of Middle East) and Ashkan Baghestani (Sotheby's, Head of Sales).

Organised in conjunction with Sotheby's



Requiem Omnibus (Death of Martin Luther King) by Bahman Mohasses, 1968



Covers from art magazines
Herfeh Honarmand (left)
and *Tandis* (right)

CRITICS & CRITICISM: REFLECTIONS ON IRANIAN CONTEMPORARY ART

Panel discussion - British Council 4th September 2017

This panel discussion addressed some of the issues facing both artists and critics in the contemporary art scene in Iran. The panel included Dr Helia Darabi (University of Art, Tehran), Dr David Hodge (The Art Academy, London), Mahan Moalemi (Goldsmiths, London), and was chaired by Dr Sussan Babaie (Courtauld Institute of Art).

Dr Darabi raised the question of how art critics in Iran can define themselves when so much of art theory is based on Western art history,

while Dr Hodge highlighted issues such as the fact that there are many new galleries opening up in Iran but that there is a lack of actual art criticism. It was pointed out that many of the most acclaimed works of contemporary art have been site-specific installations, but that there is not really anyone commissioning these pieces for public spaces. Mahan Moalemi summarised much of the discussion by pointing out that Iranian contemporary art cannot be discussed in isolation, but rather it must be considered within a global context.

Organised in conjunction with the British Council

FRIENDS OF IHF ANNUAL RECEPTION

The Athenaeum Club 20th September 2017

The members' reception this year took place at the Athenaeum Club in Pall Mall, in the rather grand smoking room, where needless to say smoking is no longer allowed! The event was attended by more than 70 members and guests who were privileged to hear a speech by the

guest speaker, Seema Kennedy, MP, who is herself half Iranian and had studied Persian with Charles Melville at Cambridge. She was introduced by IHF Chairman Ali Rashidian. Mrs Kennedy spoke kindly about the past achievements of IHF and its aspirations for the future, and stressed how important it was to protect and promote the cultural heritage of Iran.



*Chairman of IHF
Ali Rashidian
introducing
Seema Kennedy,
MP, (on right) at the
Athenaeum Club*

TOMBS OF ACHAEMENID KINGS AND QUEENS: THE PERSIAN FUNERARY CULT AND ITS ELAMITE BACKGROUND

Lecture by Dr Wouter Henkelman - Asia House 4th October 2017

The so-called Fortification Archive from Persepolis is a corpus of thousands of administrative tablets written in Elamite and dealing with the intake, circulation and distribution of edible commodities in an area roughly corresponding to the modern province of Fārs. These mundane tablets, dating to the reign of Darius I, are revolutionising the field of Achaemenid studies and are of acute interest for many different subjects, ranging from fiscal policy, animal husbandry, the activities of the Persian royalty and nobility to the operation of the royal road and, notably, cultic practice.

One area of particular interest is that of the funerary sacrifices at localities called *shumar*, a tomb or some sort of memorial monument, usually equipped with a *bashur*, "sacrificial table." This new evidence provides a very welcome context from primary sources to the Greek accounts on the tomb of Cyrus and the sacrifices there performed, reportedly, by *magi*. The Persepolis material includes texts on funerary sacrifices for Cambyses (Elam. Kanbuziya) and his queen, Phaedyne (Elam. Upanduš, from Old Iranian *(h)ubandū-), both of whom were buried at Narezzash, which must be the same as present-day Neiriz. Responsible for the sacrifices were people with an honorary title, roughly

*The unfinished tomb
near Persepolis
(Takht-e Gohar).
Photo W. Henkelman*

corresponding to English chamberlain, who presumably had belonged to the court of the deceased.

The Elamite texts furthermore show that the queen received a separate funerary cult, even if she is repeatedly mentioned together with Cambyses. They also reveal that the sacrificial table for the funerary sacrifices was placed in an adjacent *siyan*, "temple," which agrees very well with archaeological evidence from Persepolis where Ali Sami found evidence for cult installations in front of the rock-cut tombs of Artaxerxes II and III.

A final connection is admittedly more speculative: the so-called 'unfinished tomb of Cambyses' near Persepolis (Dasht-e Gohar), locally known as Takht-e Gohar or Takht-e Rustam, may actually have belonged to Hystaspes, father of Darius and mentioned as recipient of *shumar* sacrifices "at Persepolis" in the Elamite tablets.

The entire dossier on Achaemenid funerary practice, enriched as it is now by the recent text finds, can be put in a broader context. Here the Elamite past comes into play, suggesting a certain degree of continuity of funerary sacrifices, (ritual) use of images of the dead and, especially, sacrifices before the stela of a deceased king. The latter are now attested from Achaemenid Mesopotamia, where the late Darius received such offerings during the reign of Xerxes.

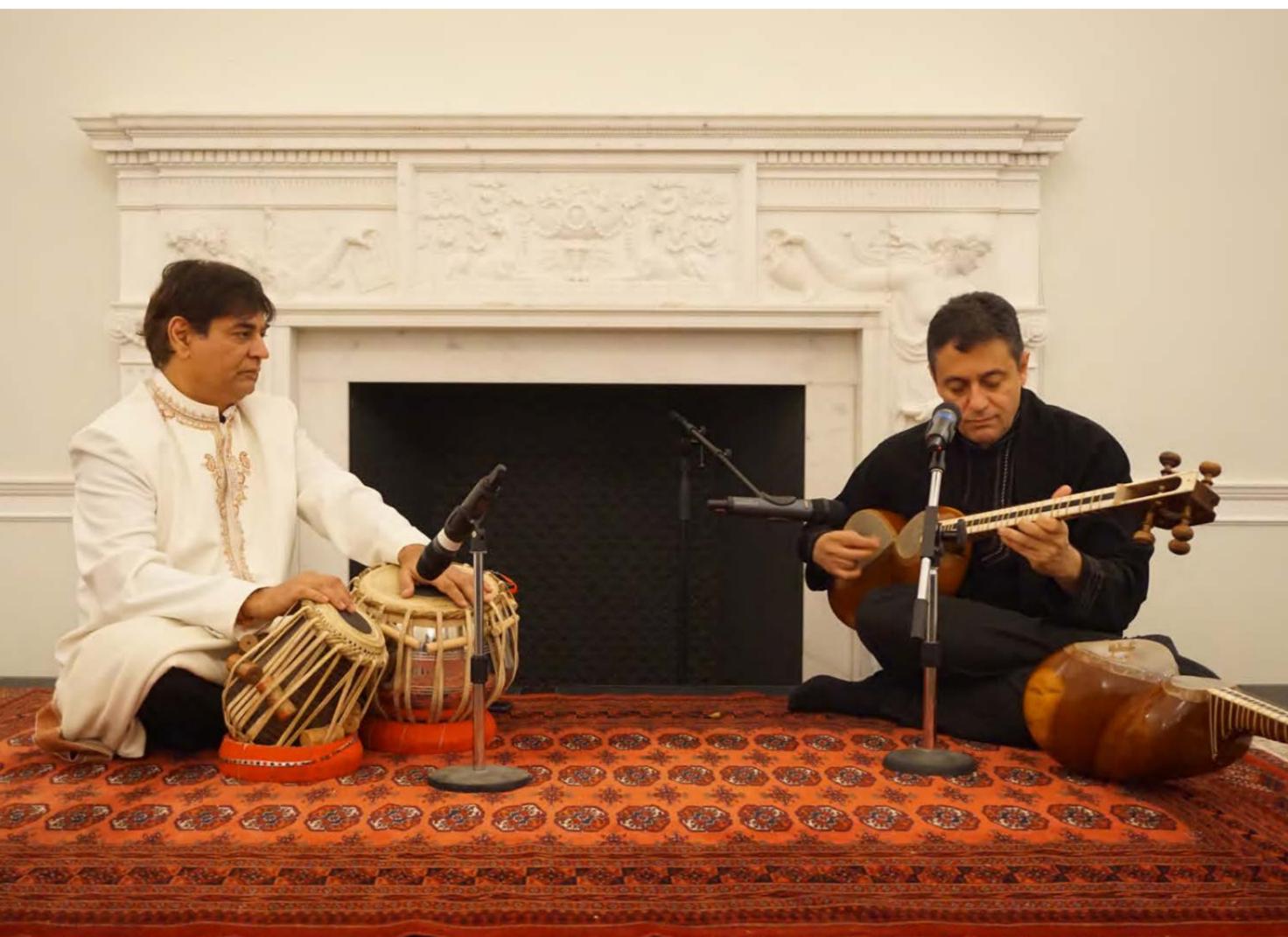


YALDA EVENING

**Music performance - Asia House
5th December 2017**

For IHF's final event of the year we once again had an early celebration of Shab-e Yalda, which marks the Winter Solstice on 21st December and symbolises the turning point where the days start to lengthen once again, as the light overcomes darkness. It is traditionally celebrated amongst family and friends, who stay up late into the night eating, singing, listening to music, and story-telling. In order to celebrate this festive occasion, IHF was delighted to host a recital by Dr Amir Koushkani, a renowned ethnomusicologist, performer, and composer of the *tar* and *setar*. Dr Koushkani was joined by Sirishkumar Manji, an Indian classical tabla maestro, whose late

father and teacher Pandit Bhagwanji Manji, had been taught to play by the great singer Pandit Omkarnath Thakur. The performance was of the highest quality and was followed by a drinks reception with some traditional nibbles, providing an enjoyable and sociable close to IHF's programme.



Amir Koushkani (right) with Sirishkumar Manji

NOROUZ GALA

**Grosvenor House Hotel
18th March 2017**

Norouz is an ancient Iranian festival that is celebrated by millions of people around the world. It is at the time of the spring equinox, and marks the beginning of the Persian New Year. The annual Norouz gala dinner organised by the Iran Heritage Foundation is certainly the grandest and most splendid celebration of Norouz in London and probably in the world. Guests travel from the USA, Europe and the Middle East to join local UK residents for the celebration at different prestigious venues. It has been consecutively held at the Grosvenor House Hotel for the past four years where 700-800 Iranians and non-Iranian guests have come together to celebrate the joyous occasion. The event includes a live and/or silent auction as well as a pledge auction where the proceeds go towards funding the diverse cultural programmes of the Foundation. The Iran Heritage Foundation and its Norouz Gala Events Committee have succeeded in the last 20 years or so of rising to the challenge of providing entertainment that is interesting to the young,

the old and non-Iranians by inviting guest speakers such as Jon Snow from Channel 4 News, and entertainment acts by famous Iranian artists from Europe and the United States such as Arash, Kamran & Hooman and Shahram Shabpareh.

At the Norouz gala dinner on 18 March 2017 the speaker, IHF trustee Ina Sandman, was introduced by new IHF Chairman Ali Rashidian. She made an eloquent, powerful speech exhorting guests to support IHF. The live auction and pledge auction was conducted with aplomb by Malcolm Barber of the auctioneers Bonhams. Live music was provided by Shahram Shabpareh.

The Gala was organised by the Norouz Committee (see page 2) and was supported by Mr & Mrs Hossein Abedinzadeh, Mrs Nazila Blencowe, Mr & Mrs Michel Danechi, Mrs Farideh Daneshvar, Mr Amir Ghaffari, Mr & Mrs Mahnaz Kamel, Mr Sina Lari, Mr & Mrs Justin Lee, Mr & Mrs Mehdi Metghalchi, Mrs Afsaneh Moshiri, Mr & Mrs Mansour Namaki, Mr & Mrs Ali Rashidian, Mr Alireza Rastegar, Mrs Sedigheh Rastegar, Mr & Mrs Ali Sarikhani, Mrs Monir Sattaripour

Events Organised by IHF

NOROUZ GALA (CONTINUED)



Mr Ali Sarikhani and guests



Chairman Ali Rashidian



Mrs Metghalchi and guests

Events Organised by IHF

NOROUZ GALA (CONTINUED)



Trustee Ina Sandmann



Guests at the Gala

THE BRITISH MUSEUM

Alexandra Magub

Since April 2017, a grant from IHF has allowed Alexandra Magub to continue working on Volume 2 of the *Sylloge Nummorum Parthicorum* (SNP) with the British Museum's team of authors, led by Dr Vesta Sarkhosh Curtis. The IHF Fellowship was matched with funding from the British Museum's Research Board. This work is part of the larger Parthian Coin Project, which aims to catalogue the Parthian coin collections of six major institutions around the world: the British Museum, London; Kunsthistorisches Museum, Vienna; National Museum of Iran, Tehran; Bibliothèque Nationale de France, Paris; Staatliche Museen, Berlin; and the American Numismatic Society, New York. Volume 2 of the SNP, which will be published later this year, focuses on the coinage of Mithradates II (c. 122-91 BC), the Great King of Kings of the Parthian Empire. Coins are an important source for the understanding of the history, art, culture, religion and economy of the Parthian period.

Over the past year, around 1,800 coins from the project's participating institutions have been examined, with additional data sourced from a further 6,000 coins that have appeared in trade. While the majority of Mithradates II's coins lack both dates and mint names in their design, studies have been able to isolate three main production groups that were active throughout this king's thirty-year reign. A new typology to classify this coinage will appear in Volume 2, as well as a metrological analysis of the coinage, and a historical overview of this period when Mithradates II consolidated his power across the Parthian Empire around 111 BC.

Alongside the work in London, the British Museum team also visited the Coin Cabinet in Berlin earlier in 2017 in order to examine its coins from the time of Mithradates II. In October 2017, Alexandra presented some findings from her work on Volume 2 at the Young Archaeologists Congress in the University of Tehran, and visited the National Museum of Iran. In the following month, she also gave a presentation at the Tag der Antiken Numismatik in Münster, Germany.

Alexandra Magub (left) with Elizabeth Pendleton and Vesta Sarkhosh Curtis



VICTORIA AND ALBERT MUSEUM



A group from the Victoria and Albert Museum led by Moya Carey at the Tanavoli house in Tehran

Dr Moya Carey

The IHF Curator, Dr Moya Carey, produced her book about the V&A's Iran collections: *Persian Art. Collecting the Arts of Iran for the V&A* (V&A, 2018). She also delivered lectures about the V&A's Ardabil Carpet for the York Festival of Ideas (in June), and for the Tehran Carpet Museum (in October). In April, the V&A together with Hali Magazine organised a lecture by Dr Hadi Maktabi: *Persian New Year: The Shrine Carpets of Mashhad*, followed by a reception at the Museum. In July, Moya attended the opening of Parviz Tanavoli's exhibition at Tehran Museum of Contemporary Art, *Parviz Tanavoli: The Lions of Iran*. In October, the V&A organised a tour around Iran, for Museum supporters. They were joined by the Director of the V&A, Dr Tristram Hunt. The ancient sites of Persepolis, Naqsh-e Rostam and Pasargadae were introduced by Dr Lindsay Allen (Kings College London), while Moya Carey guided the group around monuments of the medieval and modern periods, in Shiraz, Yazd, Isfahan,

Kashan, Natanz and Tehran. The group enjoyed splendid private visits along the way, including the Crown Jewels at the National Bank, the Qajar palace owned by Mr Emami in Isfahan, and the Tehran home and studio of Parviz Tanavoli, where they were welcomed by the artist in person.

The tour concluded with a reception at the British Embassy in Tehran. Following the tour, Moya was joined in Iran by Frances Hartog, senior conservator of textiles at the V&A. They travelled to Mashhad, to visit the carpet collections at Astan-e Quds, before returning to the capital to deliver public lectures about the V&A's carpet collections at the Tehran Carpet Museum, on 17 October. This was generously supported by ICHHTO, Yassavoli Publications and the carpet scholar Mr Turaj Zhuleh. Throughout 2017, the V&A also welcomed researchers on Iranian art, including curators from the Louvre in Paris, and is now lending many artworks to a major exhibition on Qajar Iran, opening at the Louvre-Lens museum in March 2018.

THE UNIVERSITY OF ST ANDREWS



Dr Ilse Sturkenboom

In 2017, Dr Sturkenboom taught the Honours module AH313 'A Survey of Islamic Art', introducing art history students in lectures and seminars to the arts of Iran and the Middle East. The students in 2017 were extremely engaged and produced some outstanding essays, and the results of the Module Evaluation Questionnaire demonstrated a high level of student satisfaction. Further teaching included lecturing and tutoring in team-taught modules ranging from Sub-Honours to Post-Graduate level. It is gratifying that Iranian Islamic art history is now available to St Andrews students in all taught art history programmes and will be enriched by the module AH4050 'Approaches to Persian Painting and the Arts of the Book' in January 2018. Iranian art history is also covered at PhD level. From 2017, Dr Sturkenboom is supervising two PhD students together with Dr Saeed Talajooy (School of Modern Languages): Yasmin Barghi is investigating the first illustrated manuscript of Niẓāmī's *Khamsa* located in the Tehran University

Library, and Laura Castro Royo is working on pictorial and textual images of the *Simurgh*. In October 2017, Dr Sturkenboom convened the specialist workshop *Iskandar's Splendour* on the art and patronage of the Timurid ruler Iskandar b. 'Umar Shaykh (see report on page 32). Also in 2017, she delivered an invited lecture in York and conference papers in Beirut, Hamburg, Jena and St Andrews. These talks will result in three articles. She is currently working on her book on illustrated manuscripts of *Atṭār's Manṭiq al-Ṭayr* (to be published by Brill in 2019). Volume 5 of the series *Beiträge zu Islamischen Kunst und Archäologie*, which was published in 2017, was edited by Dr Sturkenboom together with Professor Markus Ritter and contains her article on frontispieces of Solomon and the Queen of Sheba. Co-operation with the Sarikhani Collection and the National Museums of Scotland continued during 2017 and plans for an Iran exhibition and for the display of Iranian art in the Museum of the University of St Andrews have been taken forward.

Students from St Andrews viewing Iranian art at the National Museum of Scotland in Edinburgh

SYMPOSIA IRANICA

Conference - Cambridge 11th-12th April 2017

The 3rd Symposia Iranica conference took place in Cambridge (11th-12th April 2017), following earlier very successful conferences in St Andrews (13th-14th April 2013) and Cambridge (8th-9th April 2015).

It was held in partnership with Pembroke College, Cambridge, and the Faculty of Asian and Middle Eastern Studies, University of Cambridge. With 32 panels, Symposia Iranica's Third Biennial Early Career Conference on Iranian Studies was the largest academic gathering of the field in Britain for over 10 years as well as one of the largest postgraduate conferences held in Britain. It brought together 111 early career speakers representing 68 institutions from more than 20 countries.

The wide range of papers delivered continued to demonstrate the strength of interest in Iran's art history, languages, literature, religions, archaeology, and pre-modern history. There were fewer proposals on prehistory, anthropology, literature, language, and linguistics than on previous occasions, but submissions on religion, archaeology, ancient and medieval history, and gender remained robust.

At the end of the first day there was a dinner in Gonville and Caius College, and the second day of conference ended with a gala dinner at Pembroke College hosted by Charles Melville, Professor of Persian History and lately Chairman of the Faculty of Asian and Middle Eastern Studies. At this dinner the best paper prizes were also awarded. Prizes for the best papers in various categories were awarded to Ms Polina Ivanova (Harvard University), Mr Maxime Duroche (Paris-Sorbonne),



Conference photograph on the Library Lawn at Pembroke College, 12 April 2017. Photo Sir Cam

SYMPOSIA IRANICA

Mr Peter Good (University of Essex and the British Library), Mr John Latham (SOAS), Ms Naciem Nikkhah (University of Cambridge), Ms Anahita Hosseini Lewis (King's College London), Ms Jamie O'Connell (SOAS), Ms Borna Izadpanah (University of Reading), Ms Pouye Khoshkhoosani (University of Arizona), Mr Marco Jovanović (University of Belgrade), and Mr Daniel Walter (Lund University, Sweden).

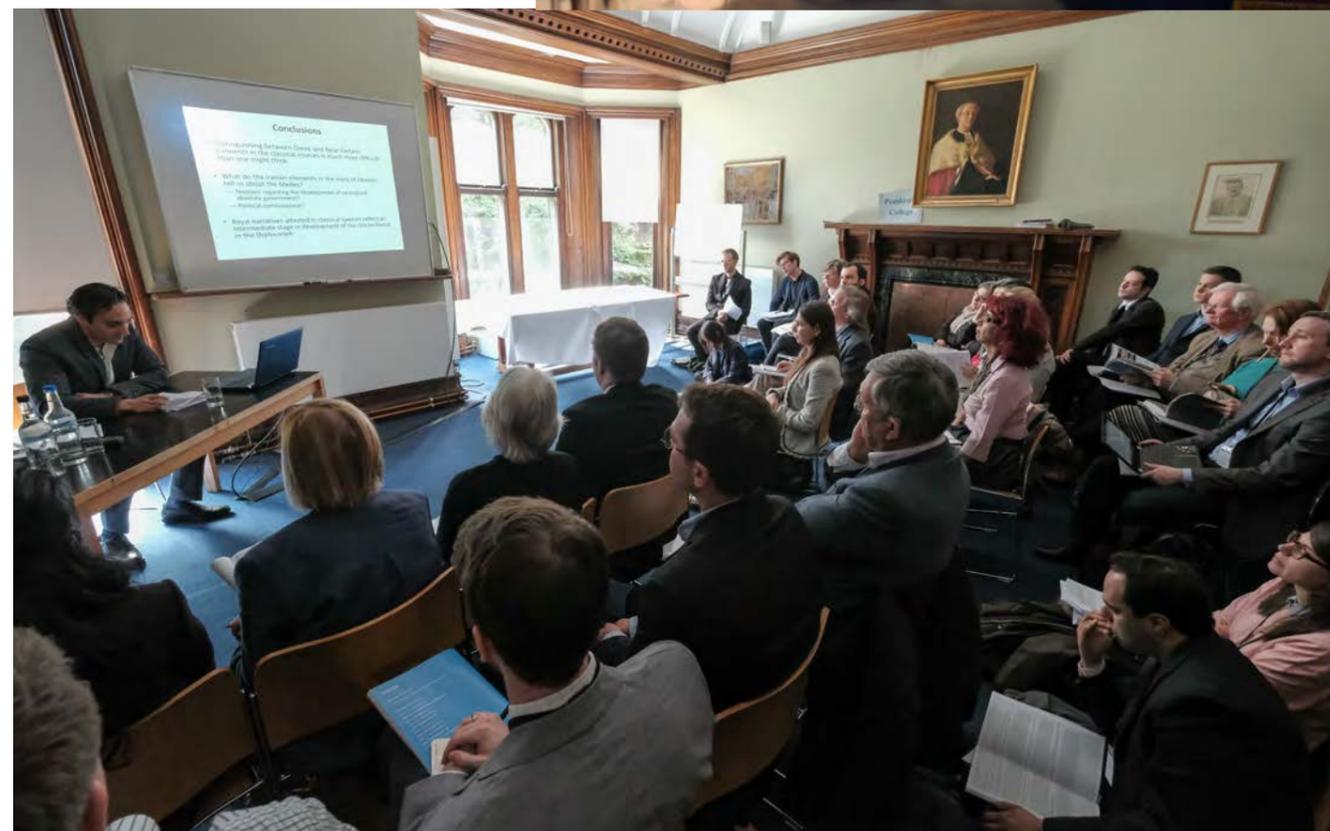
Symposia Iranica is the leading forum for early career scholars in the study or research of any aspect of Iranian studies in the humanities and the social sciences worldwide.

It is a young, dynamic, and strategically driven philanthropic project that was established to pilot a concept for a different type of academic conference – one that combines the focus on junior scholars that would be found at a typical graduate

conference with the academic intensity, polish and execution of an international convention. The aim of the organisers in organising this forum was to create an environment where early career scholars can connect, challenge, educate, and inspire one another.



Professor Charles Melville speaking at the dinner in Pembroke College



Reza Zarghamee speaking at the 3rd Symposia Iranica conference. Photo Sir Cam

IRANIAN AMERICAN WOMEN FOUNDATION CONFERENCE (IHF SESSION ON WOMEN IN CULTURAL HERITAGE)

Conference - Royal Garden Hotel, London 23rd September 2017

On 23rd September, the Iranian American Women Foundation (IAWF) in partnership with Persia Educational Foundation held its 15th Women's Leadership Conference and 2nd International Iranian Women's Leadership Conference in London at the Royal Garden Hotel in Kensington.

IHF had the pleasure and privilege of being associated with this important and prestigious event, and organised and sponsored the session on 'Women in Cultural Heritage', which was a panel discussion with expert speakers Sussan Babaie (The Courtauld Institute of Art), Narguess Farzad (SOAS) and Vesta Sarkhosh Curtis (The British Museum); it was chaired by IHF trustee and curator, Ina Sandmann (Sarikhani Collection of Iranian Art).

The day started with a breakfast reception where guests and speakers convened whilst perusing the different stands which had reports, books, posters, jewellery and items of clothing on display.

The master of ceremonies, Asieh Namdar (CCTV America, Washington) opened the conference by talking about the IAWF, its goals and achievements, and she then welcomed the keynote speaker, Ambassador Azita Raji (the US Ambassador to Sweden) who in turn spoke about her experiences as a woman in her field of work and the many facets of leadership including parenting. The keynote speech was then followed by a panel which included panellists such as Seema Kennedy (MP for South Ribble, Lancashire), Anousheh Ansari (First Female Private Space Explorer) and Nina Ansary (historian and author of *Jewels of Allah*) among others, where each participant shared their own backgrounds, experiences and visions on leadership.

The day was broken into six separate breakout sessions on topics varying from 'Women in Media' to 'Authors and Power of the Narrative', 'Contemporary Iranian Art', 'Breaking Traditional Taboos: Let's Have a Courageous Conversation', 'Breaking Through Obstacles', 'Lifting Up the Next Generation of Women', 'Women in Cultural Heritage' (sponsored by IHF), 'The Impact and Importance of Gender in Corporate Culture' and 'The Courage to Lead'.

The panel sponsored by IHF touched on each panellist's background and experiences in achieving their goals. They all spoke about the importance of one's mother tongue, in the panel's case, Persian, and how interest in and love to learn and understand this language should be ignited in all, especially in second generation Iranians living around the world. The art of this old nation was another key point of the panel and Vesta Sarkhosh Curtis reminded all of the importance of grants, small or large, provided by different organisations, in motivating students and young scholars. Another topic of discussion was about taking into account the map of greater Iran and importance of looking at the influences and connections of neighbouring countries when studying the art and language of Iran. The session ended on a hopeful note: Iran has been through a lot and has always invented and re-invented itself and will never stop doing so.



*Front: Sussan Babaie and Narguess Farzad
Back: Vesta Sarkhosh Curtis and Ina Sandmann*

ISKANDAR'S SPLENDOUR: ART, PATRONAGE AND REPRESENTATION AT THE COURT OF ISKANDAR B. 'UMAR SHAYKH
**Conference - University of St Andrews
27th-28th October 2017**

The interdisciplinary workshop *Iskandar's Splendour* was convened by Dr Ilse Sturkenboom at the University of St Andrews on 27-28 October 2017. It brought together scholars from the fields of archaeology, art history, history and history of science to discuss aspects of art, patronage and representation at the court of the Timurid prince Iskandar b. 'Umar Shaykh (1384-1415). Nine scholars from Europe and the US came together in St Andrews, to present their research and to engage in scholarly exchange with Scotland-based academics and students.

Although Iskandar is well-known amongst historians of art, literature, politics and science, the corpus of works produced during his reign has hitherto not been collected, let alone studied, in its entirety. The workshop therefore aimed to publicise newly discovered material and to discuss and evaluate approaches and formulate questions. This was the first event devoted exclusively to a Timurid princely figure.

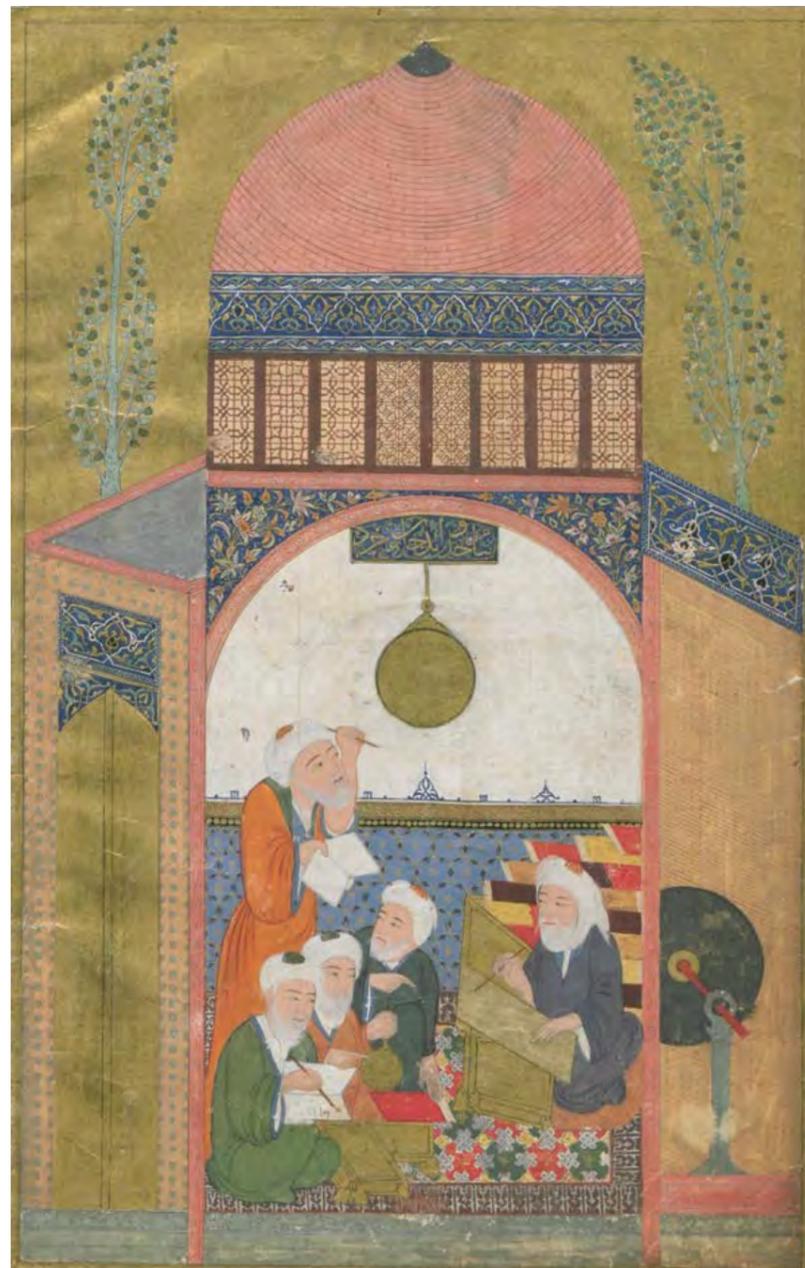
The framework of the workshop itself consisted of five thematic sessions of presentations of twenty minutes, which were followed by ten-minute discussions.

Papers were presented by Dr Tim Greenwood and Dr Ilse Sturkenboom (University of St Andrews), Dr Evrim Binbas (University of Bonn), Nicoletta Fazio (Museum für Islamische Kunst, Berlin), Dr Peyvand Firouzeh (Kunsthistorisches Institut, Florence), Dr Rob H. van Gent (University of Utrecht), Dr Eleanor Sims (Independent scholar), Dr Elaine Wright (Independent scholar), Dr Emily Shovelton (Independent scholar), Dr Barbara Brend (Independent scholar) and Prof. Priscilla Soucek (The Institute of Fine Arts, NYU). Dr Ali Shojaaee Esfahani (Art University of Isfahan) was not able to attend due to visa problems but sent a pre-recorded presentation which was shown during the workshop, and a paper by Karin Rührdanz was read by Dr Ilse Sturkenboom.

In the final session, subjects discussed included the concept of patronage, names and titles of Iskandar, relationships to the Jalayirid dynasty

and the legacy of artistic and intellectual production under Iskandar in later Timurid history.

The proceedings of the conference will be published in an edited volume that is intended to form a comprehensive handbook for all those seeking to gain knowledge about aspects of Iskandar's courtly life.


BAHAR CHOIR, PRIVATE FUNDRAISING PERFORMANCE OF PERSIAN CLASSICAL MUSIC
**Persian classical music performance – Grosvenor Chapel
28th May 2017**

The IHF had the pleasure of sponsoring The Bahar Choir's private fundraising performance of Persian classical music which was held at Grosvenor Chapel on 28 May 2017. The Bahar

Choir is the largest Iranian choir in Europe, and was founded in Paris in 2010 with the support of the Bahar Cultural Association. The Bahar Choir in Paris is composed of 70 amateur or semi-professional male and female singers, and they intend to build a London-based choral group as well.

ID, PLEASE
**Opera performance - The Place, London
25th July 2017**

The performance of Soosan Lolavar's opera *ID, Please* at The Place, London on 25th July 2017 was engaging and dynamic. Although only 40-minutes long the opera managed to convey the sense of trepidation felt by many travellers at border checks while not over-dramatising the scene. The opera's 'story' is fairly abstract and oblique in its reflection on immigration, and the links to contemporary political situations are there for interpretation making it relatively pointed and zeitgeisty. While the music itself

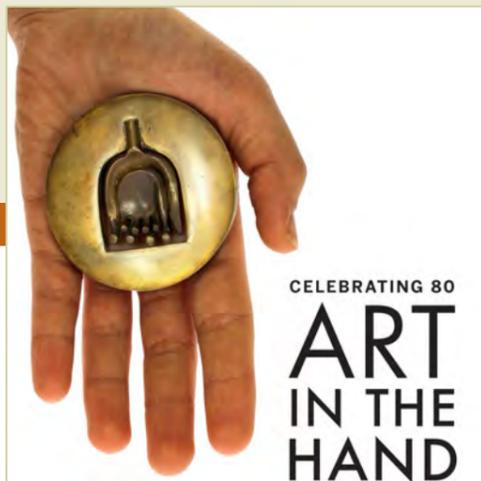
was contemporary Western and not in any way Iranian, Soosan is clearly a talented composer and someone who will be able to connect IHF with contemporary musicians/composers in Iran's music scene. The venue itself was a relatively modest space (280 pax capacity) which made for an intimate experience and the audience was mostly made up of British under-35 year olds, with a small number of Iranians also present. Soosan has expressed a desire to take the opera to Iran at some point, although she admitted that this may be a challenge and that the opera would need some minor adjusting in order to be presentable in the Islamic Republic.



CELEBRATING 80: ART IN THE HAND

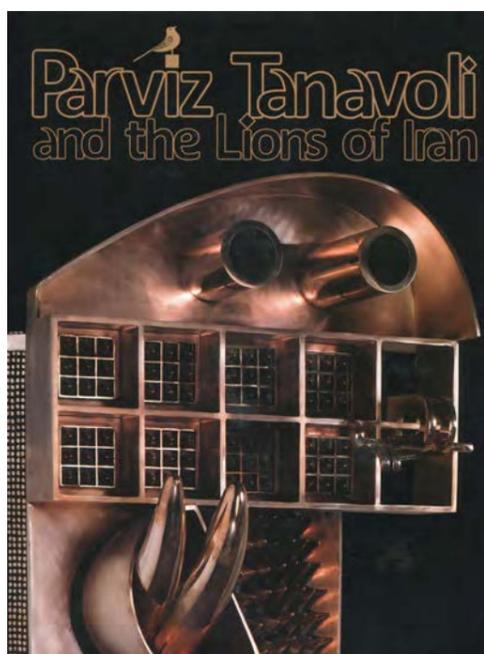
Exhibition - Goldsmiths' Centre
22nd March 2017

In 2016 IHF had given a grant to Marcy Leavitt Bourne towards the costs of arranging an exhibition at the Goldsmith's Centre in London 23 March-20 April 2017. As a sponsor of the exhibition, IHF staff and supporters were invited to a special preview on March 22nd. The evening began with a warm welcome by the organiser and curator of the exhibition, Marcy Leavitt Bourne who spoke of her travels to Iran and meeting and working with the renowned artist Parviz Tanavoli. The exhibition included eighty



contemporary medals created by students from many UK colleges who had taken part in the British Art Medal Society's 24th Student Medal Project. One showcase celebrated Tanavoli's 80th birthday by showcasing several of his own pieces as well as medals by some of his former students.

PARVIZ TANAVOLI AND THE LIONS OF IRAN

Exhibition - Tehran Museum of Contemporary Arts
3rd July - 29th September, 2017

IHF was pleased to support the exhibition 'Parviz Tanavoli and the Lions of Iran' both by making a financial contribution and helping with the catalogue. In celebration of Tanavoli's 80th birthday, this magnificent exhibition was shown at the Museum of Contemporary Art on the edge of Laleh Park in Tehran from 3 July to 29 September. It combined the artist's works of sculpture, carpets and printing, with extensive loans of treasures from national collections in Tehran. The exhibition was accompanied by a lavishly illustrated catalogue. Tanavoli himself wrote about 'The lions of Iran and my lions', explaining his lifelong fascination with lions and how they had influenced his artistic work, and there were further contributions from John Curtis (CEO of IHF on 'Lions in Ancient Iran'), Sussan Babaie (on 'Lions in the Islamic arts of Iran'), Vesta Sarkhosh Curtis (on 'The lion on coins of Iran'), David Galloway, Behzad Hatam and Venetia Porter.



Ceramic lion figure from the 'Parviz Tanavoli and the Lions of Iran' exhibition, Tehran Museum of Contemporary Arts

THE PORTUGUESE-PERSIAN ENCOUNTER IN HORMUZ

Dr Ghoncheh Tazmini

This grant covered the cost of archival research at the Arquivo Histórico Ultramarino, the Arquivo Nacional da Torre de Tombo, the Arquivo Português Oriental, and library research in the Biblioteca Nacional de Portugal (BNP) in Lisbon. This research has led to the preparation of a draft manuscript on 'A Global History of Portugal and Persia in Hormuz: a non-Orientalist Encounter'.

This study focuses on Portuguese Orientalism, an acutely understudied concept that is distinct from other European forms. The study makes

the case that the Portuguese occupation of Hormuz was not guided by a grand discourse of civilising the 'other'. In this manner, the research departs from the historical homogeneity in Said's treatment of Orientalism. The new study follows Tazmini's earlier article on 'The Persian-Portuguese Encounter in Hormuz: Orientalism Reconsidered' in the journal *Iranian Studies*, Vol. 50 (2017), pp. 271-292.

The assistance of the Iran Heritage Foundation in this paper was also acknowledged.

THE TRANSFER OF ARCHITECTURAL IDEAS TO IRAN DURING THE COLD WAR

Azadeh Mashayekhi

This grant was given to Azadeh Mashayekhi to undertake study trips in connection with her research into the transfer of architectural ideas to Iran during the Cold War. With the aid of the grant she was able to visit archives in Iran, the USA and the UK, and conduct interviews with key academics and architects who have studied the role of foreign architects and development

aid programmes in shaping the architecture of Iranian cities.

In September 2017, she presented the results of her research at the RC21 Leeds conference in the panel entitled 'Towards a Global Urban Geopolitics'.

The Iran Heritage Foundation grant assisted her in leveraging additional funding from the Technical University of Delft.

THE PERSEPOLIS DIASPORA PROJECT

Dr Lindsay Allen

This grant enabled Lindsay Allen, Lecturer in Greek and Near Eastern history at King's College London, to visit Israel to research six pieces of Persepolis sculpture held in three Israeli

museums as part of her investigation into the distribution of Persepolis sculpture worldwide. Dr Allen gave a lecture to IHF on this subject - 'Fragments: mapping the global Persepolis diaspora' - on 3rd May 2017.

SELJUK MINARET: TRIUMPH OF THE TOWER

Samuel Little

A grant was given to architectural student Sam Little to enable him to visit Iran and Turkey to study and make architectural drawings of Seljuk buildings. He focused primarily on Isfahan and the Seljuk-era minarets and towers in Isfahan

and in the vicinity of Isfahan. He visited the three examples of these minarets that still stand within the contemporary limits of the city, Manar-Ali, Chehel Dokhtaran and Manar Saraban, and made rough sketches and notes. He also travelled eastwards inspecting towers beyond the city. Examples were found in villages such as Barsian, Gaz, Jar, Rahrawan, Sin, and Ziar.

PRINCE ZAL AND THE SIMORGH: CHILDREN'S BOOK AND CD

Dr Laudan Nooshin

This award to Laudan Nooshin was towards the cost of producing an illustrated children's book, with accompanying CD, on Prince Zal and the Simorgh, one of the most famous stories in the Shahnameh. The book will be published by Tiny

Owl and Dr Nooshin will be working with British-Iranian composer Soosan Lolavar and a group of musicians to create and record the music for the book.

The 32 pp picture book, which will also introduce the musical instruments, is scheduled to be published on May 2nd 2019.

SONGS OF SONGS - A MUSICAL RENDERING OF MYSTICAL LOVE POETRY IN PERSIAN, SPANISH AND HEBREW

Professor Stefan Sperl

This grant was for a concert entitled 'The Songs of Songs - Solomon, Rumi and St. John of the Cross' at the SOAS Brunei Gallery on the evening of Friday 10 November 2017.

The concert was described as a poetic triptych designed by Leili Anvar, with music composed by Renaud Garcia-Fons, with Leili Anvar and Frédéric Ferney (narrators), Solea Garcia-Fons (vocals), and Renaud Garcia-Fons (double bass).

This concert was organised in association with the British Academy and SOAS Conference 'Faces of the Infinite - Neoplatonism and Poetics at the Confluence of Africa, Asia and Europe.'

The poetic texts sung and recited during the evening, particularly those by Rumi and St. Juan de la Cruz, were directly relevant to the topics discussed at the conference. The event therefore proved to be a meaningful counterpart to the academic papers.

ENCYCLOPAEDIA IRANICA

IHF is pleased that at the end of 2017 it was possible to give a modest grant to the Encyclopaedia Iranica Foundation, building on the substantial contributions made in the past.

The printed edition of the encyclopaedia has now reached volume 16 (letter K) while the on-line

version is already at Z. We look forward to the completion of this project, which is a wonderful resource for Iranian studies and a great tribute to the energy and vision of Dr Ehsan Yarshater, the president of the Encyclopaedia Iranica Foundation.

IN SEARCH OF THE FORGOTTEN MUSE

Hooshyar Khayam

A grant was given to Hooshyar Khayam towards the first part of his wider music project, In Search of the Forgotten Muse, which aims to create a video anthology and to document the main traditional Persian instruments. The purpose of this project based in Iran, is to highlight the potential of Persian instruments today and to use them as sources of inspiration for new compositions and concerts. So far, this project has collaborated with talented young musicians to

create professional recordings of: the Tar and its wider family, with Milad Mohammadi; a variety of instruments in the classical bowed Kamancheh family, with Hesam Inanlou; and finally the Oud and Barbat, with musician Siavash Roshan.

The project's goal is to form new musical ideas, sounds, and techniques using classical instruments as part of an ensemble, and ultimately to add a new repertoire to the existing frame of Persian classical music.

Iran Heritage Foundation would like to acknowledge all individuals, institutions, corporations and foundations who worked with or supported us by sharing their expertise, providing financial support or becoming our project partners.



